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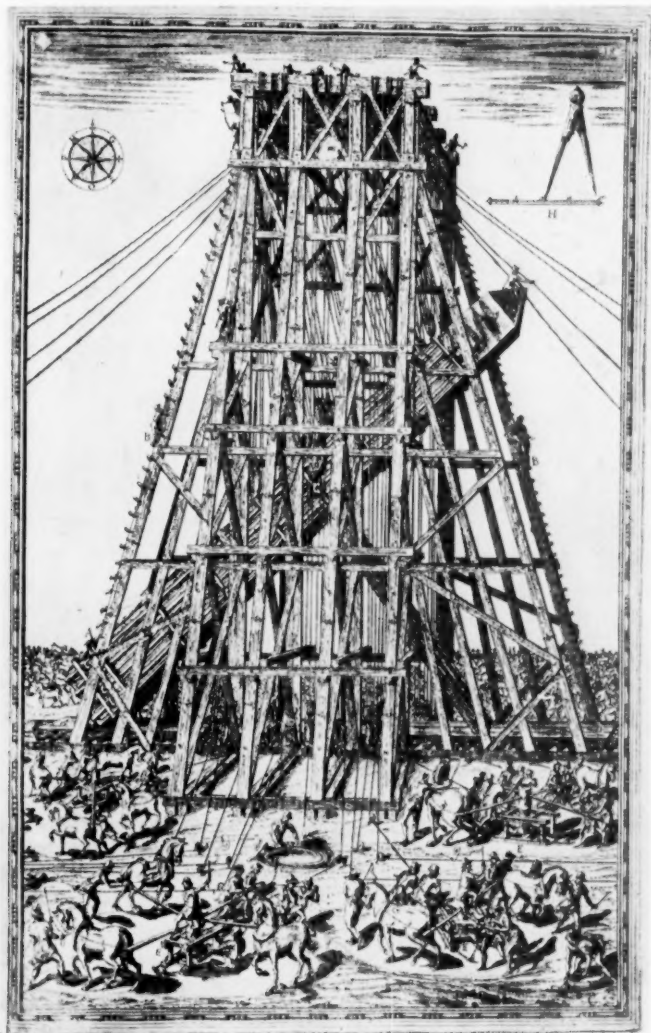
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER 7



THE LOWERING OF THE OBELISK AT ST. PETER'S IN
ROME IN 1586
FROM DOMENICO FONTANA, "DELLA TRASPORTATIONE DELL'
OBELISCO VATICANO," ROME, 1590

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JULY, 1938

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THE METROPOLITAN MUSEUM OF ART

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CONTENTS

	PAGE
Cover Illustration: The Lowering of the Obelisk at St. Peter's in Rome in 1586, from Domenico Fontana, "Della Trasportatione dell' Obelisco Vaticano," Rome, 1590	157
Italian Baroque Prints	158
An Exhibition of Philippine Embroideries	161
Three Pieces of American Furniture	164
New Gifts of English Delftware	165
Recent Accessions: a Costume and Textiles	167
Notes	169
Membership—Contemporary American Paintings—A Gift for the Library—A Classroom Exhibition—At The Cloisters—A Gift of a Seventeenth-Century English Cradle—A Florentine Jar—List of Accessions and Loans	
Exhibitions	171

ITALIAN BAROQUE PRINTS

In an article in the June BULLETIN Miss Newlin gave an account of the exhibition of Italian baroque prints and illustrated books now on view in the Museum's print galleries (K 37 to 40) in which she spoke of the artists whose work is represented. The following paragraphs attempt to give some idea of the intellectual climate out of which these prints and books came, so that perhaps their forms and subjects may be more readily understood.

Although a good deal of the art of the baroque period in Italy, and especially that part of it associated with religion, has long been unfashionable in Protestant countries, the period itself may well prove to have been the most important that western Europe has seen since the recognition of Christianity by Constantine in A.D. 323. While it is customary to think of a "new birth" as having taken place in the mid-fifteenth century, in all probability such a radical break with the past as actually took place happened a full hundred years later, that is, in the time at which this exhibition begins.

During the thousand years extending from about 500, when Saint Benedict retired to Subiaco (a date that roughly coincides with Justinian's destruction of the Platonic Academy), to 1492, when Columbus set forth from Palos, western Europe, except in so far as it looked to and adventured in the lands bordering the eastern Mediterranean, had been both economically and intellectually locked up within itself. Then, in the fifty years following Columbus's voyages, the barriers fell in all directions. In the last decade of the fifteenth century the curtain of the Atlantic Ocean had been drawn aside. In 1510 Albuquerque, conquering Goa, had established European rule in Hindustan. In 1513 Aldus published the first complete edition of Plato. In 1519 Magellan started on his voyage around the world, and in the same year Cortez landed in Mexico. In 1537 Serlio published the first book on architecture by a modern writer. About this same time Vignola was teaching his "two rules" of perspective and gathering the knowledge which was to culminate in his design for the church of the Gesù in Rome, the cornerstone of which was laid in 1568. In 1541 Francis Xavier sailed for India on the greatest missionary undertaking in almost a thousand years. In 1542 Fuchs published the first attempt at a scientific botany. In 1543 were published two of the greatest books in all the long history of science—Vesalius's "Fabrica," the first comprehensive illustrated treatise on anatomy, and Copernicus's *De revolutionibus*, in which it was demonstrated that the earth revolved about the sun. In 1544 Agricola published

the book in which he laid the foundations of physical geography. The year 1545 is famous as that in which Spain by acquiring the silver mines at Potosí became the richest country in Europe, but it is more important because in it Cardan published the first book devoted wholly to algebra. In 1546 Fracastoro published his *De contagionibus*, in which for the first time the communication of disease received serious discussion. In 1556 Agricola issued his *De re metallica*, the earliest systematic treatise on mining and metallurgy. In 1567 Philibert de l'Orme published his *Premier Tome de l'architecture*, which was the first book to deal practically with stereotomy. All through these years there was a great interest in the resurrection of the ancient mathematical knowledge, as is evidenced, for example, by Commandino's series of commentaries and translations of Archimedes (1558), Ptolemy (1562), Apollonius (1566), Pappus (1566 and 1588), and Euclid (1572). If we remember that, in addition to all this, the printing of words and pictures now made it possible for thought and informative statement to be multiplied and communicated throughout the world in invariant form, we can form some idea of the doors to intellectual and other adventure that were suddenly opened just at this time.

While all this was happening there was conflict in the Church, and the parties to it were locked in a combat the results of which are still large on the intellectual and political maps of Europe. In 1517 Luther nailed his theses to the church door at Wittenberg. In 1536 Calvin published the first version of his "Institutes." In 1545 the Council of Trent was called. In 1546 the Council ruled that no religious books were to be printed without the consent of the Church. In 1547 the Holy Office at Venice, the greatest publishing center in Europe, began to hold trials for press offenses. In 1548 Loyola put the finishing touches to his "Spiritual Exercises" and secured its approval by the Pope. In that same year there was printed Las Casa's catalogue of prohibited books. In 1551 the presidents of the Council of Trent established rules for debate in the Council, according to which the members of the Council were (in the words of Father Paul)

"to use brevity, and avoid superfluous and unprofitable questions, and perverse contentions. . . . This order did not please the Italian Divines; who said it was a novelty, and a condemning of schoole Divinity, which in all difficulties, useth reason, and because it was not lawfull to treat as Saint Thomas, Saint Bonaventure, and other famous men did. . . . Though many complained hereof, yet it prevayled but little, because generally the Fathers desired to hear men speak with intelligible tearms, not abstrusely. . . ." In 1554 the Venetian Inquisition issued its own catalogue of prohibited books. The Pauline Index was published in 1559 and the Tridentine Index in 1564. The orders accompanying several of these lists of prohibited books threatened infringers of their rules with *excommunicatio major latae sententiae*, i.e., excommunication that became effective upon the performance of the forbidden act and without further action by the ecclesiastical authorities—a kind of excommunication that was peculiarly interesting because it was absolvable only by the Pope.

Thus, just at the time that western Europe had discovered both the Americas and the Indies, had acquired a mathematical equipment such as had never before been known, and had begun to think cogently about anatomy, astronomy, botany, disease, metallurgy, mining, and stereotomy, the Church applied the closure to a debate that was not only as old as Christianity itself but that had provided the Christian religion with much of its specifically intellectual character. If a world of speculation and interest, and much besides, was lost by that closure, it caused other worlds to be discovered, for the intelligence and energy that otherwise would have continued in the now forbidden fields had the intellectual tools at hand for escape into untraveled ways where in all difficulties reason might be still used. To guide those tools there were the speculative habit and hard logical training that had become as second nature during the Middle Ages. Within a lifetime there came the seventeenth century, which, opening with

¹ Pietro Soave Polano (pseudonym for Paul Sarpi), *The History of the Council of Trent* (J. Macock, London, 1676), p. 305.

Kepler's *Ad Vitellionem* of 1604, went on to the conquests that are associated with the names of Stevin, Galileo, Torricelli, Huyghens, Gilbert, Boyle, Malpighi, Leeuwenhoek, Napier, Descartes, Fermat, Desargues, Pascal, Leibniz, and Newton. It is not too much to say that the greater part of all subsequent science and philosophy has been little more than a series of elaborate footnotes to the work of these geniuses of the seventeenth century.

In literature the rules laid down by the Council of Trent, as expanded and codified by civil and ecclesiastical authority, had equally extraordinary results. No longer could the Bible stories be the basis of all popular reading. Just as the contents of the lay prayer books changed as a consequence of the Council's rule of 1546, so did the content of profane literature as a consequence of the various Indexes. Just as Father Paul's history of the Council itself was the greatest history written since Tacitus, so its rule and the Indexes made the authors turn to new subjects and new methods. Importantly, they made it possible for men uneducated in the old scholastic disciplines to become authors. Of the books in modern tongues, other than the Italian, few that were written before the rule are still known to the general public. The great drama of the sixteenth and seventeenth centuries in Spain, England, and France came after the rule, as did the outburst of now familiarly remembered poetry in the vulgar tongues. Until that rule there were few or none of those profane literary and fictional characters with which our world of today is peopled—the Montaignes and Bacons, who wrote in the first person singular, the Panurges and Sancho Panzas, the Hamlets and Tartuffes, who, never existing save in the minds of their creators, are more alive to us than most of our own grandfathers.

Unfortunately, even as yet the religious dogmas and emotions of the period cannot be discussed with freedom, for the fires that gave rise to them are still latent and ready to burst into flame at the slightest breeze. So long as this remains true it will be impossible to deal frankly, honestly, and knowledgeably with the art of the Italian baroque, which cannot be understood with-

out reference to the dogmas and emotions that shaped and colored it, that provided it with its content, and that made it what it was. New styles, new subject matters, new iconologies, were evolved, new worlds of thought were explored, and new techniques invented. Into these went the same amazing skill and sensitiveness, and the same vast creative energy, that produced the new science and the new literature. The center of all this artistic activity, the country that in matters of taste dominated Latin Europe and eventually the Protestant countries and provided them with their artistic ideals, was Italy, at the heart of which was Rome. Thanks to the new anatomy and the requirements of the new iconology, the arts of representation became able for the first time to deal easily with the human figure, alike in the most violent action and under stress of the subtlest emotion. In painting, the realms of light and shade were eagerly investigated, and the academic teaching of art was begun. The new physics and mathematics freed materials from immemorial static rules of thumb,² and the revenues from America and the Indies made possible a vast outlay and experiment in grandiose and expensive building.

Although little thought of in comparison, the importance of this artistic revolution was no less than that of the scientific and literary revolutions that accompanied it. Whether or not we are consciously aware of the fact or appreciate its meaning, the continuing preoccupations of European art until the beginning of the present century were confined within the closed circle of a series of ideas formulated in the late sixteenth and the seventeenth century.

Given proper time and space it should not be impossible to trace the filiation of the bare, slab-sided New England house, which provides the background for most of our American aesthetic ideals, back across Georgian England and William's Holland to its origins in the baroque magnificence of Genoa and Rome. The resistance to the

²The obelisk set up by the ancient Romans stood by the apse of St. Peter's until Fontana in 1586 moved it to the piazza of St. Peter's. His engraving of this feat of engineering is a fitting emblem of its period. It is reproduced on page 157.

modes and experiments of our contemporary artists and architects can be explained only by the still living strength of baroque ideas, which, however much modified, have in the course of long generations of tacit acceptance become the unconscious assumptions of our average prejudice and lack of thought about art.

WILLIAM M. IVINS, JR.

AN EXHIBITION OF PHILIPPINE EMBROIDERIES

The Museum has received as a gift from the late Mary Sloan Hess, through her husband, Colonel Louis T. Hess, a group of Philippine embroideries.¹ This gift, which supplements a small collection already owned by the Museum, has made possible a special exhibition of these charming and beautifully worked fabrics in Gallery H 19 from July 18 through October 30. As the exhibition will also include a number of pieces lent by Louis E. McFadden, Miss Frances Morris, and Miss Gertrude Whiting a wide variety of styles and patterns is assured.

The embroidery, for the most part, is worked in cotton on piña cloth, a thin, sheer material made from pineapple fiber. It is an accomplishment long associated with the Philippine Islands, but one to which no exact period can as yet be attributed. The earliest pieces in the Museum's collection are judged, though with no great certainty, to have been made in the first years of the nineteenth century, and others may date from the second half of the century.

There is a tradition that this delicate needlework, whose sophistication contrasts so sharply with the primitive surroundings in which it was made, was first produced in convents when the islands belonged to Spain, under the direction of nuns who came from Spain, France, and Belgium. The tradition is substantiated by the character of the work itself, which in many cases resembles fine French embroidery, and also by the fact that the Spanish occupation included the establishment of convents, in which it is reasonable to suppose that needlework was taught. In the enormous amount of material that has been compiled and collated from

original documents relating to the Philippine Islands, there are few references to this industry, which, among subjects infinitely greater in importance, was undoubtedly regarded as a minor point. It is chiefly among travelers' accounts—and these of the nineteenth century—that brief and scattered allusions may be found. Tomás de Comyn, for example, in his work on the Philippines,² written about 1810, exclaimed upon the beauty of the embroidery and what he called the openwork of the natives. Sinibaldo de Mas, a well-known Spanish traveler and diplomat, noted in 1842 the delicacy of piña cloth and the distinction of the embroidery, which would have been considered difficult of execution even in Europe. In both of these instances the embroideries so highly commended were, in all probability, the work of women who had been trained in convents and who later had carried the art into the outside world. There is no mention in either account of its association with cloistered surroundings.

Piña cloth itself also lacks precise documentation. References to cotton and hemp, products indigenous to the islands, occur with fair frequency in seventeenth-century records, but no mention of piña cloth seems to appear before the nineteenth century. Its introduction, like that of embroidery, is accredited to the Church—more specifically, to the Jesuits, who are said to have discovered the possibility of making cloth from pineapple fiber and who instructed the natives in its manufacture. The material is made from the fibers of the leaves of the non-fruiting pineapple, which grows wild in abundance on the islands of Panay and Negros. The fleshy part of the thick, curling leaf is scraped away with an instrument, such as a knife or a potsherd, so that only the fiber remains. By the processes of combing and pounding in a rude mortar the silky inner fibers are separated from the rough outer coating; then they are washed, combed again, and classified into different grades. Finally, after the fibers are spun into thread, the cloth is woven on native wooden looms. By the middle of the nineteenth century the manufacture of piña cloth had become com-

² *State of the Philippine Islands*, translated by William Walton (London, 1821), p. 56.

¹ Acc. nos. 37.109.1-10.

mon in several parts of the islands, but its center was Iloilo, the capital of Panay. Twenty-five years ago, when piña cloth was still popular, the clacking of the rude looms, in the words of an English visitor at the time, could be heard in all the native huts.

Though piña cloth in its finished state presents a most fragile appearance, it is durable and can be washed and starched without any great harm, as would be necessary in a tropical climate. Embroidered piña cloth was used, before the advent of American materials and American styles,

of early pieces is limited to the examples in the possession of well-to-do families, it has now become a collector's subject.

The designs of Philippine embroideries are mainly floral, sometimes naturalistic in style, sometimes conventionalized. The workers do not seem to have been confined entirely to the patterns brought originally to the islands, for apparently it was the custom of the local convents to make exchanges with convents of other countries. This in itself would have afforded a wide variety. It is also possible that some pat-



FIG. 1. BLOUSE OR CAMISA OF PIÑA CLOTH
WITH PATTERN APPLIED

for the costume worn at all social and ceremonial occasions by the wealthier Philippine women of Manila, whose natural grace and attractiveness were accentuated by Spanish blood. The dress consisted of a wide straight blouse, or *camisa*, made with an opening at the top for the head and loose full sleeves, and a skirt of another material. Over the blouse was worn a *pañuelo*, a large handkerchief-like square that was doubled into a three-cornered shape and that stood off at the back of the head in a wide fold. In spite of the beautiful materials, this costume was not flattering to the small figures of its wearers, for the loose blouse tended to dwarf the stature, and the awkward angle of the folded *pañuelo* gave an effect of bent shoulders to what in reality was an upright and graceful carriage. As the embroidery—which brought extravagant prices in its day, if contemporary accounts may be believed—is no longer fashionable, and as the supply

terns originated in the convents and that others were derived from Chinese materials brought in by the Chinese merchants who traded in Manila.

In technique the embroideries, whatever their design, are of two main types. In one a pattern cut from fine white cotton cloth is applied to the under side of the ground, showing through as a kind of shadow embroidery. In the other the material is embroidered with an all-over pattern, which is generally in the form of miniature sprays of flowers. Both types are combined with bands of openwork, used mainly as borders. This openwork resembles closely fine drawn-work and is sometimes thus classed. In reality it is a series of tiny squares made in the supple, loosely woven material by binding together groups of threads, warp and weft alternately. The technique is the same as that found in the so-called drawn-muslin embroideries of the eighteenth century.

A noteworthy example of the applied technique is the blouse from the collection of Mrs. Hess (fig. 1).³ Its execution bespeaks patience and skill of a high order, for the applied pattern of flowers and curling, threadlike stems is turned under and caught down with almost invisible stitches and what can only be termed an exquisite precision. To enrich the design the flower centers and details of the scrolls are ornamented with openwork. In some instances this is worked over with additional small stitches,

into miniature pineapples and leaves. The upper half, since it was to be folded under, is plain.

Another fabric shown in the exhibition is *jusi*, which is made from the leaf of the banana and is usually woven in an open gauze mesh. Though somewhat stiffer than *piña* cloth, it too is used as the ground for an applied pattern. Also included are examples of *piña* cloth brocaded with a flowered stripe. While this presents a very pretty effect, it does not compare in any way with the elabo-

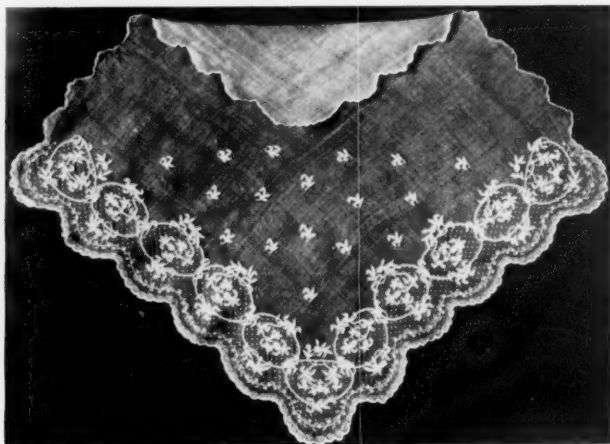


FIG. 2. KERCHIEF OR PAÑUELO OF PIÑA CLOTH EMBROIDERED WITH PINEAPPLE MOTIVES

giving the effect of fillings of lace. On the sleeves the openwork border is made in the ground around the applied pattern. Except that the threads are not drawn, this is the same technique that appears in early Italian drawnwork, *fili tirati tela lasciata*, where the pattern is left in the cloth. This blouse, with its exceptional workmanship and gracefully designed pattern, is a richly ornamental piece and one which might well have called forth admiring comments from Europeans who beheld it. A *pañuelo* (fig. 2),⁴ quite as charming as the blouse, illustrates the other type of work. Here the ground is embroidered with an all-over pattern of pineapple leaves, certainly a motive of local inspiration, and the openwork border shows a pattern of circular scrolls which blossom delightfully

rately embroidered fabrics. Handkerchiefs, collars, and long covers indicate European influence. These may have been made either for the European market, to which the Philippines were exporting work in the middle of the nineteenth century, or to meet the tastes of the Spanish residents, since Spanish names appear occasionally upon the pieces.

Though many of the embroideries in the exhibition form complete blouses, others are only detached pieces. But so simple is the cut of the native *camisa* that, given all the parts, it is easily reassembled; in several instances this has actually been done. However, even as fragments these embroideries represent effectively a type of work that was eminently adapted by its ornamentation and quality of material for the purposes and conditions for which it was first made.

FRANCES LITTLE.

³ Acc. no. 37.109.1.

⁴ Acc. no. 25.132.2.

THREE PIECES OF
AMERICAN FURNITURE

In the Room of Recent Accessions this month are three first-rate examples of American furniture recently purchased by the Museum. Two have been on exhibition here as loans since 1924, and the third was lent for a special exhibition in 1922. Each of the pieces represents the best of its kind, and



FIG. 1. WALNUT EASY CHAIR MADE IN
PHILADELPHIA, 1750-1760

each fills a void which formerly existed in the chronological display of furniture in the permanent collection of The American Wing.

A small easy chair¹ is of Philadelphia origin (fig. 1). The frame has been skillfully contrived in a harmonious arrangement of curves; the compact proportions and vigorous lines impart to it a bravura typical of decorative art in pre-Revolutionary America. The supporting members are made of walnut, and the upper structure of cherry and oak is now covered with red damask of the eighteenth century. The date of the workmanship is 1750 or a decade later, judging by the shell and volutes carved upon each knee above the ball-and-claw feet, features

¹ Acc. no. 38.52.1. Joseph Pulitzer Fund.

which also appear on many tall, solid-splat chairs of Queen Anne design. Similar front supports of chairs, combined with square, chamfered rear legs, may be found on the labeled work of Benjamin Randolph and William Savery after 1750. The forward placement of the cabriole legs on the horse-shoe-shaped seat rail is a peculiarity of easy chairs made in Philadelphia in the third quarter of the eighteenth century. Thomas Hewes, an upholsterer in Chestnut Street, who advertised window curtains, easy chairs, and couches between 1755 and 1767, illustrated in the *Pennsylvania Gazette* an easy chair like ours, with wide, rolling arms, deep wings, and forward-standing front legs.²

A side chair,³ the back and seat covered with old red damask, follows the pattern of two chairs in Plate XIX of Chippendale's *Director*,⁴ captioned "French Chairs." The exposed woodwork is mahogany; the carcass under the fabric is of pine, beech, and oak, a combination of woods more often seen in New York than elsewhere. Brackets in the form of pierced frets, vertical moldings cut into the square front legs, and a skirting of wood around the serpentine-front seat constitute the ornamentation. Colonial portraits⁵ painted in the third quarter of the eighteenth century frequently show the subject sitting upon a chair of this type. The brass nail trimming and the rich color of the upholstery contributed decorative details welcome to the painter's composition. This type of chair, with its wide seat and solid back, promised long service as well as comfort and elegance because it lacked a fragile open splat and a brittle top rail subject to frequent damage. Two details in the treatment, the "blind" mortise joints in the center stretcher and the abrupt angle of the rear legs near the floor, are different from those of English Chippendale chairs.

The third acquisition is a mahogany and cane window seat which has frequently been published as a unique example of New

² A. C. Prime, *Colonial Craftsmen of Pennsylvania* (Philadelphia, 1925), p. 7.

³ Acc. no. 38.52.2. Joseph Pulitzer Fund.

⁴ *The Gentleman and Cabinet-Maker's Director* (London, 1762), third edition.

⁵ See *An Exhibition of Paintings by John Singleton Copley* (*The Metropolitan Museum of Art*) (New York, 1936), figs. 18, 19, 23, 33.

York furniture (fig. 2).⁶ Although documentary proof is lacking, the window seat is believed to be from the workshop of Duncan Phyfe, as it has many features identical with those of the furniture billed or labeled by the famous craftsman. The cabriole legs terminating in brass paw feet are seen occasionally on New York pieces made about 1810, but are far less usual than the concaved and the straight, reeded supports of contemporary date. The mahogany seat rails are reinforced by two medial braces of cherry.

NEW GIFTS OF ENGLISH DELFTWARE

Little does the casual visitor, as he wanders through the Room of Recent Accessions, guess by what varied routes the objects there neatly displayed have reached that destination. Sometimes a copy of a will and a letter from a lawyer are the first intimation that a collection, now bereft of its owner, is about to fall, figuratively speaking, into the Museum's grateful lap. Sometimes a



FIG. 2. MAHOGANY WINDOW SEAT
NEW YORK, ABOUT 1810

Scrutiny of the component parts of the window seat reveals why it has been so highly prized. A jeweler's precision and care were lavished on the more obscure details of carving and reeding no less than on the sheared acanthus leaves overlaying the curves of the legs and on the crossed laurel sprays ornamenting the curved top rails. Furthermore, workmanship of high caliber and a unique design are enhanced by the pristine condition of wood and finish; these are the criteria for the evaluation of a fine specimen of furniture.

JOSEPH DOWNS.

⁶ Acc. no. 38.52.3. Joseph Pulitzer Fund. *Loan Exhibition of Furniture and Glass . . . for the Benefit of the National Council of Girl Scouts, Inc.* (New York, 1929), no. 758; C. O. Cornelius, *Furniture Masterpieces of Duncan Phyfe* (New York, 1925), pl. xi.

curator gets his first glimpse of such future acquisitions in a bank vault or a draughty warehouse. And sometimes a friend walks quietly through our galleries, takes note of what we grievously lack, and returns bearing most welcome and appropriate gifts.

A visitor with such a seeing eye and generous hand recently brought us thirteen pieces of English seventeenth- and eighteenth-century delftware.¹ Or to be exact, Mrs. Russell S. Carter arrived one day with a suitcase from which she drew nine of these well-considered gifts. To these she has added four pieces which have been shown as loans in the Wentworth room since its installation in The American Wing last December. All thirteen are now on view in the Room of Recent Accessions and will later take their places in our collection of English pottery.

¹ Acc. nos. 38.73.1-13.

to which, thanks to Mrs. Carter's intimate knowledge of its needs, they will make a real contribution.

The earliest pieces in the group are of the type known as Lambeth delft, a convenient term for the tin-enameled pottery made at Lambeth and other places on the south bank of the Thames in the vicinity of London. The proprietors of these potworks in the seventeenth century showed themselves responsive to contemporary fashions, and their tin-enameled pottery reflects a variety of influences. Sometimes Italian traditions, which probably reached England by way of the Low Countries, dictated the design and coloring; sometimes Chinese, Dutch, or



SHOE OF LAMBETH DELFTWARE
INSCRIBED 1697

French styles prevailed. But side by side with these foreign idioms there runs through Lambeth delft a definite English strain, and one finds shapes which are closely akin, for example, to those of contemporary English silver. Much of the early Lambeth delft is not decorated with color at all but is simply covered with a thick white glaze, which often has a pronounced pinkish cast.²

Two of the pieces in Mrs. Carter's gift are white Lambeth pottery, one a fuddling cup, the other a bowl with a pierced flat handle set flush with the rim. The English usually call the latter shape, which is common in silver as well as pottery, a bleeding bowl or a barber-surgeon's bowl. One suspects, however, that such bowls may not have been

² Dr. F. H. Garner (*English Ceramic Circle Transactions*, no. 4 [1937], p. 52) suggests that this tint "is apparently due to some chemical action between the ware and the glaze and is certainly not due to the body of the ware showing through the glaze."

exclusively, or even chiefly, used for cupping, but that many of them may have served as dishes for semiliquid foods, just as their counterparts in early American silver undoubtedly did. The curious little cluster of three connected cups with intertwined handles, which goes under the appropriate name of fuddling cup, was designed to confuse and embarrass the unwary drinker. It was inspired by the same kind of crude humor and zest for practical jokes that produced the various sorts of trick drinking cups in Germany, especially in the sixteenth and seventeenth centuries.

Another object which suggests the convivial customs of an earlier age than ours is a Lambeth standing salt. In this instance the white glaze is varied by streaks of pale aubergine and blue. The piece is spool-shaped, is provided with a shallow well to contain the salt, and has above its rim three scrolled projections intended to hold a napkin over the salt well. It is a reminder of those days when condiments were not so systematically incorporated in food as they are today. Doubtless a cook could not as readily season a side of venison as a modern chef does a small roast. The diner had to make his own dish more palatable at table, and consequently the great salt, the pepper caster, and the large sugar caster were essentials and not merely objects of ceremony.

A third example of early Lambeth delftware is similar in form to the bowl with handle previously described, but smaller; it has special interest because it is covered with a deep blue glaze splashed with white. In using this color the English potter was undoubtedly borrowing from his French contemporaries at Nevers, who in their turn had been inspired by Persian wares. Thus did fashions spread abroad, though means of communication were slow and laborious.

The Lambeth potter did not devote himself exclusively to making useful wares. His pottery was highly esteemed for its decorative value and was frequently made in the form of commemorative pieces, as inscriptions, initials, and dates prove. The little shoe illustrated was presumably meant to serve as a token, for it bears the date 1697 and the initials E D M. With its designs in blue, it must have made a charming and

amusing gift. Other pieces were intended to celebrate popular heroes or to foster patriotic sentiments. In the Carter gift a bowl decorated in pale yellow, aubergine, and green shows a bust portrait which the initials K. W. identify as King William. It represents the work of the Lambeth potters about the turn of the century.

RECENT ACCESSIONS A COSTUME AND TEXTILES

The special exhibition of French domestic silver in Gallery D 6 reveals anew the astonishing skill of French craftsmen of the eighteenth century and the elevated standards of their design. French silversmiths were



ROBE À LA FRANÇAISE
FRENCH, MIDDLE OF THE XVIII CENTURY

In the late seventeenth century other localities, and especially the town of Bristol, with its suburb Brislington, began to offer serious competition to the Lambeth factories. Among the pieces given by Mrs. Carter are several examples of Bristol delft, which, though less rare than the Lambeth pieces already described, have a highly decorative character and will add new color and interest to the Museum's collection.

C. LOUISE AVERY.

then so completely the masters of their medium that craftsmen of other countries often found it profitable to borrow from this flourishing tradition. The dominance of France, moreover, extended equally to other decorative arts. The supremacy of the French textile industry and—to use a New York expression—garment trade is attested by a panel of figured silk and a dress exhibited by the Museum this month in the Room of Recent Accessions.

As the result of a century of unceasing care on the part of a government that first under Henry IV and later under Louis XIV had made determined efforts to protect and promote its weaving industries, the French looms—notably those of Lyon—at the beginning of the eighteenth century were producing remarkably well designed and woven fabrics. Our new silk¹ represents the finest work of this period. Its conventionalized design of floral motives enclosed within a lacelike framework presents a felicitous effect in blue and white, accentuated by the discreet addition of varicolored hues in the blossoms. Italian weavers sometimes adopted this thoroughly French pattern, developing it, however, in a slightly coarser manner and with more strident colors.

In the eighteenth century, just as today, Paris dictated the style of feminine apparel. The members of the French court, as we all know, formed a most brilliantly fashionable assembly which set the style for all Europe. To fulfill the orders of clients so exacting, the French designers and dressmakers had to possess a high competence. The mid-eighteenth century dress² just acquired by

the Museum eloquently testifies to the rich but controlled taste of the period and to the consummate skill of the workers. The costume is of the type called *robe à la française*, which, although copied extensively abroad, received its complete expression only in France. It is made of a particularly sumptuous Lyon silk, with an old-rose ground ornamented in the Louis XV style by bands of ermine that intertwine with branches from which depend floral sprays.

Among the other accessions of textiles now shown for the first time, an Italian figured silk³ of the mid-eighteenth century is most unusual. Its design, inspired by French models, is developed in the rococo style, showing against a vivid green background quaint chinoiserie figures engaged in hunting ducks in a variety of ways—on foot with musket, on horseback and in sampans with bow and arrow. A full century earlier in date is another Italian fabric, a handsome red and yellow brocatelle,⁴ featuring a repeat of a large-scale flowering vase pattern. There is no French influence to be detected in this piece, for in the late sixteenth and the early seventeenth century the Italian weavers, still secure in the richness of their own tradition of design, had no need to look across the Alps for their inspiration. JOHN GOLDSMITH PHILLIPS.

¹ Acc. no. 38.30.2. Fletcher Fund. Technically to be classed as a fancy compound satin, brocaded. (This description and those of the other textiles mentioned in this article follow the scientific classification for textiles devised by the late Nancy Andrews Reath for the Philadelphia Museum of Art, and first published by that museum in 1927.) W., selvage to selvage, $21\frac{3}{16}$ in. L. of repeat, approximately 18 in. to 19 in.

² Acc. no. 38.30.1 A, B. Fletcher Fund. The material: plain compound cloth, brocaded. W., selvage to selvage, $21\frac{1}{8}$ in. L. of repeat, $18\frac{1}{8}$ in.

³ Acc. no. 38.54. Joseph Pulitzer Fund. Plain compound satin, brocaded. W., selvage to selvage, $31\frac{1}{8}$ in. L. of repeat, $20\frac{7}{8}$ in.

⁴ Acc. no. 38.77. Rogers Fund. So-called brocatelle, more exactly described as a plain compound satin. W., selvage to selvage, $21\frac{1}{8}$ in. L. of repeat, $41\frac{1}{4}$ in.

NOTES

MEMBERSHIP. At the meeting of the Board of Trustees held June 13, 1938, William Maxwell Lummis was elected a FELLOW IN PERPETUITY in succession to Benjamin R. Lummis, and in accordance with the new Fellow's wishes the Fellowship was transferred to his brother, John Maxwell Lummis. Five persons, being duly qualified, were elected ANNUAL MEMBERS.

CONTEMPORARY AMERICAN PAINTINGS. Recent Hearn Fund purchases of American paintings are: *The Painter* by Richard Blow, *Morning Glory* by Audrey Buller, *Villa La Mouette* by Edwin W. Dickinson, and *Early Spring* by Hobson Pittman. These will be shown for a month in the Room of Recent Accessions.

A GIFT FOR THE LIBRARY. The Library has received a gift from John Mead Howells of 382 photographs of houses and gardens of Maine and New Hampshire in the vicinity of Portsmouth. Of this number sixty-eight photographs will be placed in the lending collection of the Museum.

A CLASSROOM EXHIBITION. An exhibition of the work of students in the free art classes conducted in Greater New York by the W.P.A. Adult Education Program of the Board of Education was shown in Classroom K from June 20 through July 1.

AT THE CLOISTERS. Because of the large number of visitors at The Cloisters, no permits can be issued for copying until further notice. Pencil sketching not requiring an easel is allowed. The photographing of visitors is not permitted in the galleries, but it is allowed in the Cuxa, the Bonnefont, and the Trie Cloister and elsewhere outdoors, provided that it is not done for commercial purposes, that the groups are small, and that they in no wise interfere with other visitors.

During June Miss Freeman, the Instructor at The Cloisters, made appointments for small groups only. In September also she will be obliged to confine her guidance to small groups. For the present, classes and large groups cannot be accommodated.

A GIFT OF A SEVENTEENTH-CENTURY ENGLISH CRADLE. English cradles of early date are now objects of great rarity, and we may, therefore, record with enthusiasm the gift from Mrs. Paul Moore of a fine example of the first half of the seventeenth century.¹ The cradle is constructed principally of oak. Around its sides are six panels, each inlaid with a somewhat crude design of vase and flowers. A superimposed balustrade, partly of walnut, emphasizes the head; the corner posts at the foot terminate in turned baluster finials intended to be grasped in the process of rocking. Midway on each side are three projecting knobs, which were used either in hanging the bedding or for straps with which to secure the child. In its sturdy appearance, marquetry decoration, and baluster enrichment the cradle is in all respects accurately reflective of English joinery of its time.

P. R.

A FLORENTINE JAR. A Florentine maiolica jar of the early fifteenth century has recently been added to the Museum's admirable series of pottery vases.² It illustrates some interesting modifications in the shape of jars with two handles made by inventive Italian craftsmen working at a period which was especially fruitful in many ways for European civilization. So vigorous is the design of this piece that it may yet affect

¹ Acc. no. 38.72. It may be seen in the Room of Recent Accessions during the current month.

² Acc. no. 37.184. Rogers Fund. H. 9½ in. (24 cm.). Shown in the current display of recent accessions and afterwards to be exhibited with related wares in Gallery C 20.

the character of its descendants in the potteries of today.

The announcement of this purchase follows closely after a special exhibition of the early Italian maiolica collected by Mortimer L. Schiff, generously lent to the Museum by his son, John M. Schiff,¹ and some years after V. Everit Macy made his princely donation of Italian maiolica to the Museum. As the outstanding pieces in these collections and the characteristics of this Italian ware in general were described at some length in previous BULLETINS,² it is



TWO-HANDLED JAR
ITALIAN (FLORENCE), EARLY XV CENTURY

appropriate in this note merely to supplement the adjacent illustration with a few particulars. A yellow lion's mask and two green clusters of grapes, all in raised relief, are set on each side among sprays of green leaves. The surfaces inside and out are almost completely covered with a grayish white opaque enamel, and the outlines and simple lines of ornament are drawn in dark manganese purple. A pale gray biscuit is exposed in several spots, and it is evident that the plastic decoration and the triple

¹ The Schiff collection is now shown with examples in the Museum's collection in Galleries C 20, K 27, and K 29.

² C. L. Avery, vol. xxxiii (1938), pp. 10 ff., and vol. xxii (1927), pp. 161 ff.

³ Sale Catalogue of the Bardini Collection (Christie, June 5, 1899), no. 121, pls. 6, 44; Wilhelm Bode, *Die Anfänge der Majolikakunst in Toscana* (Berlin, 1911), p. 12, pl. xi; and the Sale Catalogue of the Kurt Glogowski Collection (Sotheby & Co., June 8, 1932), no. 64, frontispiece.

handles were added to surfaces which were formed on a potter's wheel. This kind of squat, wide-mouthed vase was used for dry or viscous substances such as confections, cosmetics, spices, or drugs.

Many years ago the robust excellence of this jar caught the eyes of collectors. Students of Italian ceramics know of its passage from the Bardini collection at Florence in 1899, of its subsequent possession by Wilhelm Bode, and, more recently, of its presence in the collection of Kurt Glogowski at Berlin.³ P. S. H.

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period May 1 to June 1, 1938, are shown in the following list:

EGYPTIAN

Natural Substances, *Gift of Miss A. M. Hegeman* (1).

GREEK AND ROMAN

Ceramics, *Gift of John D. Rockefeller, Jr.* (2); *Purchase* (1).

Sculpture, *Purchase* (1).

NEAR EASTERN

Ceramics, Persian, *Gift of John D. Rockefeller, Jr.* (3); Egypto-Arabic, Iranian, *Loan of Walter Hauser* (3).

Sculpture, Islamic, Caucasian, *Purchase* (1).

FAR EASTERN

Ceramics, Chinese, *Gift of Mrs. Henry M. Ferri-day* (2).

Sculpture, Chinese, Korean, *Purchases* (13).

MEDIAEVAL

Enamels, Byzantine, *Gift of Mrs. George Blumenthal* (1).

RENAISSANCE AND MODERN

Costume Accessories, French, *Gift of an Anonymous Donor* (14).

Costumes, French, *Gift of Mrs. George Blumenthal* (1).

Costumes, Ecclesiastical, Italian, *Gift of Mrs. Samuel Stiefel* (10).

Textiles, English, French, *Gifts of H. A. Elsberg* (1), *Mrs. John L. Proctor* (1); American or English, French, Italian, *Purchases* (3).

THE AMERICAN WING

Glass, *Loan of Mrs. Charles W. Green* (138); *Purchases* (5).

Metalwork, *Gift of Mrs. Henry Lyman* (2); *Loan of Philip J. Kearny* (2); *Purchase* (1).

Textiles, *Purchase* (1).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PAINTINGS

American, *Purchase* (1).
Miniature, American, *Purchase* (1).

ARMS AND ARMOR

Japanese, *Gift of Howard Mansfield* (1).
Powder Horn, *Gift of Mrs. J. H. Grenville Gilbert* (1).

PRINTS

Gifts of an Anonymous Donor (2), *H. A. Elsberg*,
Mrs. John C. Jessup, *Dr. Herman T. Radin* (3),
Miss Anna E. Roelker (4), *Hermann W. Williams*
(1).
Purchases: Books (1); Prints (1).

LIBRARY

Books, *Gifts of The Carnegie Foundation for the
Advancement of Teaching* (17), *Direction Générale
de la Presse, Angora* (1), *Archer M. Huntington*
(15), *Den Kongelige Porcelainsfabrik, Copenhagen*
(1), *Paul J. Sachs* (1).
Photographs, *Gifts of William Sumner Appleton*
(5), *Jonas Lie* (2), *Roger H. Mullen Company* (7),
Musée de l'Ermitage (4), *New York World's Fair*
1939, Inc. (6), *Tomkinson Limited* (8), *United
States Treasury Department, Procurement Divi-
sion* (18).
Prints, *Gift of The Duke of Beaufort, K.G.* (2).

MUSEUM MEMORABILIA

Gifts of Henry W. Kent (19), *Mrs. James R. Parker*
(1).

EXHIBITIONS

JULY 18 TO AUGUST 17, 1938

Through October 30
Through September 18
Through September 18
Through September

Philippine Embroideries
Three Centuries of French Domestic Silver
Designs for French Silver, XVI to Early XIX Century
Italian Baroque Prints

Gallery H 19
Gallery D 6
Gallery J 8
Galleries
K 37-40

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, Fort Tryon Park, Fifth Avenue Bus No. 4 (The Cloisters) goes to the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 106th Street—Overlook Terrace station (exit by elevator to Fort Washington Avenue) and the I. R. T. subway to Dyckman Street station (walk west to the Park, thence up the hill to The Cloisters).

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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250

FELLOWSHIP MEMBERS, who pay annually . . .	\$100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges.

A ticket admitting the Member and his family, and non-resident friends, to the Museum (the main building and The Cloisters) on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

The Museum is free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA:

Weekdays and holidays, except Christmas 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays and Sundays through September 4.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESKS

Located at the 82d Street entrance to the main building and at the main entrance to The Cloisters. Questions answered, fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

From June through September free gallery talks will be given on Tuesdays, Wednesdays, and Thursdays at 3:30 p.m.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections at the main building and at The Cloisters. Appointments should be made through the Information Desks or, if possible, in advance by mail or telephone message. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

In the basement of the main building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

MUSEUM TELEPHONES

The number for the main building is Rhinelander 4-7690; for The Cloisters, Wadsworth 3-3700.